

SIX
SONATES
A VIOLON SEULE ET
BASSE QUI PEUVENT
SE JOÛER SUR LA FLÛTE
PAR M.^R BEZZOZI

Prix 6th.

A PARIS

Chez { M. de la Chapelle, m^d de musique du roi rue du roc à la croix d'or
Alion

M. Castaud vis-à-vis la Comédie

avec privilège du Roi.

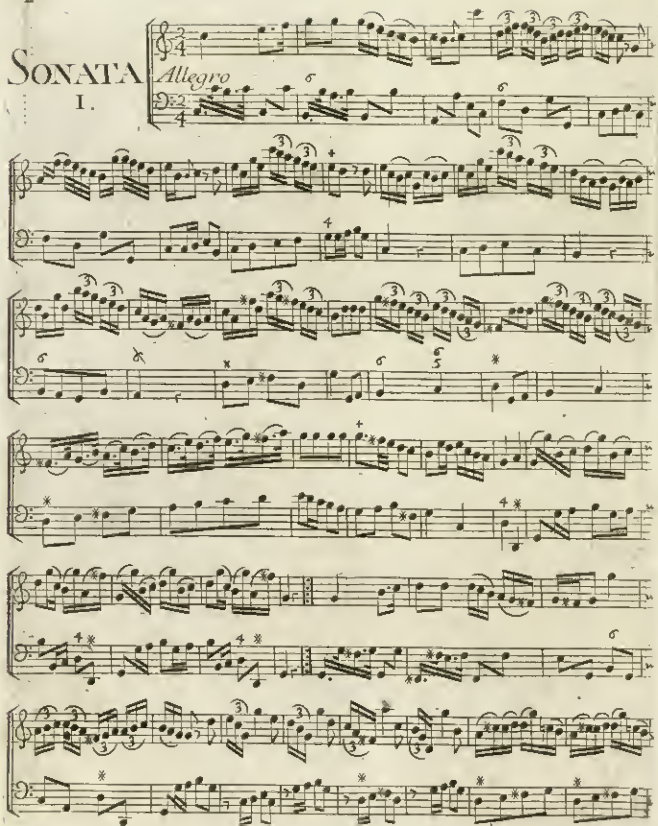
Gravée par M^{lle} l'antenne.

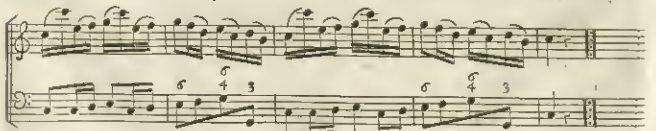
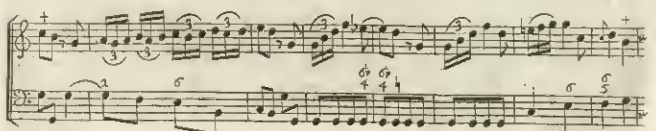
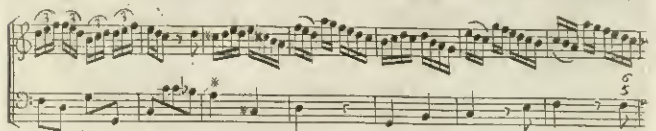
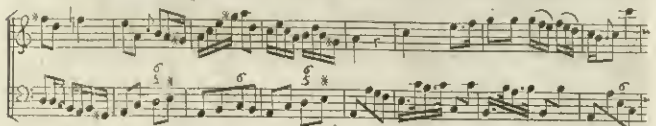
1827/8p

SONATA

I.

Allegro



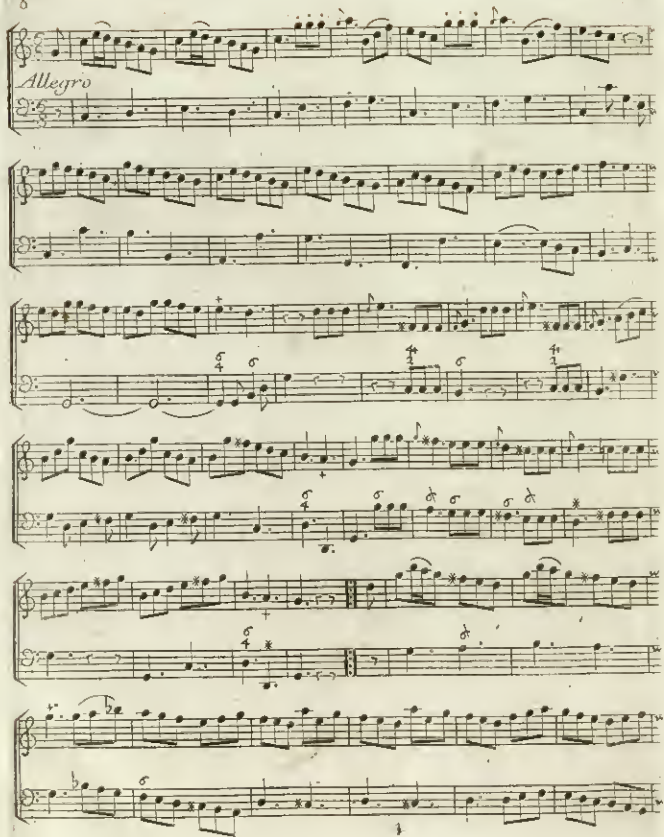


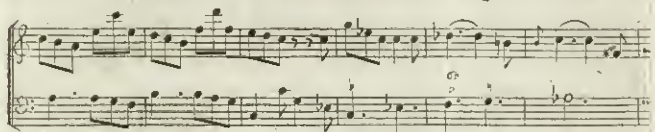
A

Largo

The musical score is written on eight systems, each containing a treble and bass staff. The tempo is marked *Largo*. The key signature has one sharp (F#), and the time signature is common time. The notation includes various note values, rests, and dynamic markings. Fingerings are indicated by numbers 1-5. Ornaments (marked with an asterisk) are present on several notes. The piece concludes with a double bar line and repeat signs.





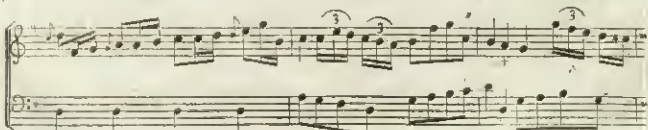


SONATA

II

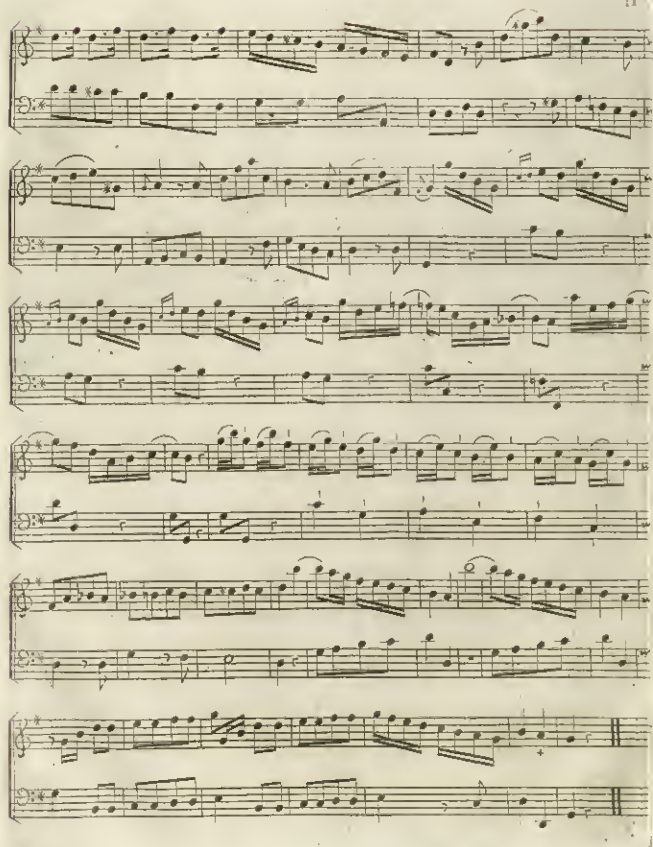
Andante

Handwritten musical score for Sonata II, Andante. The score is written on six systems of two staves each (treble and bass clef). The key signature is one sharp (F#) and the time signature is common time (C). The notation includes various musical symbols such as notes, rests, beams, and slurs. The first system begins with a treble staff containing a series of eighth and sixteenth notes, and a bass staff with a similar rhythmic pattern. The second system continues the melody in the treble staff with a triplet of eighth notes. The third system features a more complex melodic line in the treble staff with many beamed sixteenth notes. The fourth system shows a continuation of the melodic development. The fifth system includes a double bar line, indicating a section change or the end of a phrase. The sixth system concludes the piece with a final cadence in both staves.



Allegro

The musical score is written on six systems of two staves each. The first system begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo marking 'Allegro' is written below the first staff. The notation includes various rhythmic patterns, slurs, and dynamic markings such as 'p' (piano) and 'f' (forte). The paper is aged and shows some staining.



Handwritten musical score for a piece in 4/4 time, marked *Largo* and *Presto*. The score is written on ten staves, organized into five systems of two staves each. The key signature is one sharp (F#). The first system is marked *Largo*. The second system is marked *Presto*. The notation includes various musical symbols such as notes, rests, beams, and slurs. The piece concludes with a double bar line and repeat dots.

Largo

Presto

Handwritten musical score on aged paper, featuring six systems of music. Each system consists of a treble and bass staff joined by a brace. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key features of the notation include:

- First System:** Treble staff contains a melodic line with triplets and a fermata. Bass staff contains a bass line with a fermata and a first ending bracket labeled "I".
- Second System:** Treble staff contains a melodic line with triplets and a fermata. Bass staff contains a bass line with a fermata and a first ending bracket labeled "I".
- Third System:** Treble staff contains a melodic line with triplets and a fermata. Bass staff contains a bass line with a fermata and a first ending bracket labeled "I".
- Fourth System:** Treble staff contains a melodic line with triplets and a fermata. Bass staff contains a bass line with a fermata and a first ending bracket labeled "I".
- Fifth System:** Treble staff contains a melodic line with triplets and a fermata. Bass staff contains a bass line with a fermata and a first ending bracket labeled "I".
- Sixth System:** Treble staff contains a melodic line with triplets and a fermata. Bass staff contains a bass line with a fermata and a first ending bracket labeled "I".

The manuscript is written in a cursive style, typical of 18th or 19th-century musical notation. The paper shows signs of age, including discoloration and wear along the edges.

SONATA
III*Allegro*

Handwritten musical score for Sonata III, Allegro. The score is written on ten staves, with five systems of two staves each. The key signature is one sharp (F#) and the time signature is 2/4. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. Fingerings are indicated by numbers 1-5. There are also some handwritten annotations like "6 4 2" and "4 3 6 5" above the staff.

This page of handwritten musical notation is for a piece in D major, 2/4 time. It consists of six systems of music, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'f' and 'p'. The piece concludes with a double bar line and repeat signs.

Andante

Handwritten musical score on page 17, featuring three systems of three staves each. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various musical notations such as notes, rests, and ornaments. The first system includes a double bar line and a repeat sign. The second system includes a double bar line and a repeat sign. The third system includes a double bar line and a repeat sign.

Allegro 6

The musical score is written on six systems of two staves each. The first system includes the tempo marking *Allegro* and the number 6 below the bass staff. The music is in 3/8 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several triplets marked with a '3' and some sixteenth-note groups marked with a '6'. The key signature has one sharp (F#). The notation is in a cursive, handwritten style typical of 18th or 19th-century manuscripts. The score ends with a double bar line and repeat dots in the final system.

This page contains a handwritten musical score, likely for a piano or lute, consisting of eight systems of two staves each (treble and bass clef). The music is written in a historical style, possibly Baroque or Classical, with a key signature of one sharp (F#). The notation includes various rhythmic values, including sixteenth and thirty-second notes, and rests. Fingerings are indicated by numbers 1-5 above or below notes. Trills and ornaments are marked with a '+' sign. Triplets are indicated by a '3' in a circle. The score concludes with a double bar line at the end of the eighth system. The paper shows signs of age, including yellowing and some foxing.

SONATA
IV.

Andante

The musical score consists of ten staves. The first staff is in treble clef and contains the tempo marking 'Andante'. The subsequent staves alternate between treble and bass clefs. The notation includes various note values, rests, and fingerings. There are several measures marked with asterisks (*). The score is written in a cursive, handwritten style.

A handwritten musical score on six systems of staves. Each system consists of a treble staff and a bass staff, both with a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, beams, and slurs. Fingerings are indicated by numbers 1 through 5. Some notes are marked with an asterisk (*). The piece concludes with a double bar line on the final system.

Allegro

The musical score is written on seven systems of two staves each. The first staff of each system is in treble clef, and the second is in bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked *Allegro*. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several measures with triplets marked with a '3' and a '4' over them. The piece concludes with a double bar line and repeat dots.

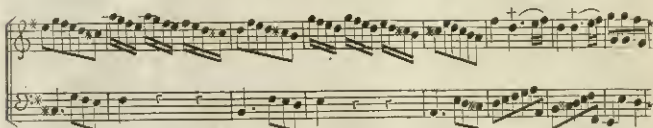
Handwritten musical score for a piece titled "Andante". The score is written on ten staves, alternating between treble and bass clefs. The key signature is one sharp (F#), and the time signature is 3/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings, including "Andante" and "f". The score includes various musical notations such as slurs, ties, and accidentals. The handwriting is in ink on aged paper.

Andante

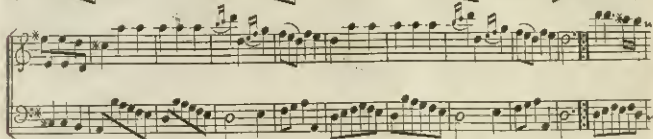
24



First system of musical notation. The treble staff is in G major (one sharp) and 4/4 time. It begins with a treble clef, a key signature of one sharp (F#), and a time signature of 4/4. The melody features eighth and sixteenth notes with various ornaments (accents and mordents). The bass staff is in G major and 3/4 time, indicated by a bass clef, a key signature of one sharp (F#), and a time signature of 3/4. It features a steady eighth-note accompaniment.

Allegro

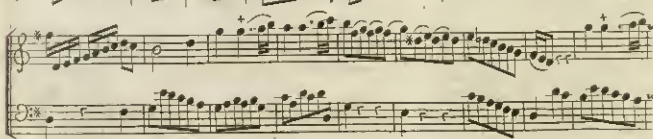
Second system of musical notation. The treble staff continues the melody with eighth and sixteenth notes and ornaments. The bass staff continues the eighth-note accompaniment.



Third system of musical notation. The treble staff continues the melody. The bass staff continues the eighth-note accompaniment.



Fourth system of musical notation. The treble staff continues the melody. The bass staff continues the eighth-note accompaniment.



Fifth system of musical notation. The treble staff continues the melody. The bass staff continues the eighth-note accompaniment.



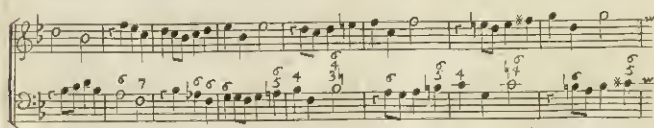
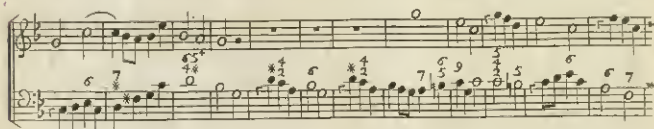
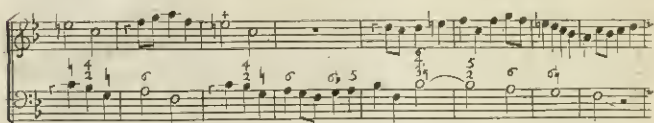
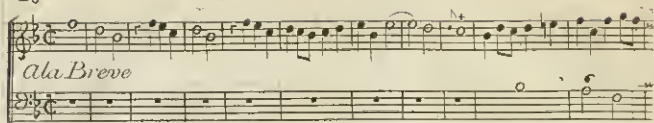
Sixth system of musical notation. The treble staff continues the melody. The bass staff continues the eighth-note accompaniment, featuring a double bar line and a repeat sign at the end.

Quantz
SONATA
V.

25

Cantabile

The musical score is written for a single melodic instrument, likely a flute or violin, in G major (one sharp) and 3/8 time. It consists of six systems of two staves each. The first system begins with a treble clef and a key signature of one sharp (F#). The tempo/mood is marked 'Cantabile'. The notation includes various musical symbols such as notes, rests, and ornaments. Fingerings are indicated by numbers 1-5. The piece concludes with a double bar line at the end of the sixth system.



Handwritten musical score on six systems, featuring treble and bass staves. The notation includes various musical symbols, including notes, rests, and fingerings (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000).

Vivace

The musical score is written in 2/4 time and marked *Vivace*. It consists of six systems of music, each with a treble and bass staff. The key signature is one flat (B-flat). The notation includes various rhythmic values, accidentals, and fingerings. The first system begins with a treble staff containing a series of eighth and sixteenth notes, and a bass staff with a similar rhythmic pattern. The second system continues the melodic and harmonic development. The third system features a repeat sign in the bass staff. The fourth system shows a change in the bass line with more complex rhythmic patterns. The fifth system continues the fast-paced melody. The sixth system concludes the piece with a final cadence in the bass staff.

Quanz-

SONATA

VI.

Larghetto

Handwritten musical score for a sonata, consisting of six systems of staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a time signature of 4/4. The score is heavily annotated with fingerings (numbers 1-5) and other performance markings (accents, slurs, and dynamic markings like 'f' and 'p'). The piece is titled 'SONATA VI.' and 'Larghetto'. The page number '24' is visible in the top right corner.

*Allegro
ma non tanto*

The musical score is written on six systems of grand staves. The first system includes the tempo marking *Allegro ma non tanto* and the time signature 4/3. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. Fingerings are indicated by numbers 1-5. The piece ends with a double bar line and repeat signs in the fifth system.

This page contains a handwritten musical score, likely for a piano or organ, consisting of six systems of music. Each system is composed of a treble staff and a bass staff, both featuring complex notation with many beamed notes and slurs. The key signature is one sharp (F#), and the time signature is 2/4. The notation includes various musical symbols such as asterisks, plus signs, and circled numbers, which likely indicate specific performance techniques or fingerings. The paper is aged and shows some staining.

The first system shows a treble staff with a melodic line and a bass staff with a more rhythmic accompaniment. The second system continues the melodic development in the treble. The third system introduces more complex rhythmic patterns in the bass. The fourth system features a more active bass line. The fifth system shows a continuation of the melodic and rhythmic themes. The sixth system concludes the page with a final cadence in both staves.

Presto

The musical score is written for a single instrument, likely a piano or organ, in a 4/4 time signature. The key signature has one sharp (F#). The tempo is marked 'Presto'. The score is divided into six systems, each with a treble and bass staff. The music is characterized by rapid sixteenth and thirty-second note passages. Fingerings are indicated by numbers 1 through 5. Some notes are marked with an asterisk (*). The piece ends with the word 'Fine'.

CATALOGUE N.º I.

De Musique, *VOCALE* Appartenant à *M. DE LA CHEVARDIERE* rue du Roule à la Croix d'Or *PARIS*

Opéra Comiques en Partitions	Arriees Periodiq. de Moliere et Triol	Recueils d'Airs avec Accompagnement de Guitare	Cantaudes, de Lefebvre org.	Arriees à grand Orqueſtre.	Arriees de Chevaliers d'Alchimie
Le Sorcier..... 1	Le portrait d'Ami. 11	Alphonse 2	La Saignee des plumes..... 1	Arlette d'Alphonse..... 1	Le miracle de l'Alchimie..... 1
Les parties separees..... 1	Le triomphe de la J. 2	Ardenne 1	Le Bonheur ingere..... 1	Le Bonheur d'Ardenne..... 1	Le Bonheur d'Ardenne..... 1
Tomyſſon..... 1	La pitié d'Ardenne..... 3	De Moliere..... 1	Liberte..... 1	Liberte..... 1	Le triomphe de l'Alchimie..... 1
Les parties separees..... 1	Les Fugues d'Ardenne..... 4	De Moliere..... 1	Le Bonheur d'Ardenne..... 1	Le Bonheur d'Ardenne..... 1	Le triomphe de l'Alchimie..... 1
Le Duc de la Roche..... 1	Amour au Pileux..... 5	De Moliere..... 1	Les Regrets..... 1	Les Regrets..... 1	Le triomphe de l'Alchimie..... 1
Le Marſchal part. separee..... 1	Le Pire de l'Alchimie..... 6	De Moliere..... 1	Les Regrets..... 1	Les Regrets..... 1	Le triomphe de l'Alchimie..... 1
Le Duc de la Roche..... 1	Le tem de l'Alchimie..... 7	De Moliere..... 1	Les Regrets..... 1	Les Regrets..... 1	Le triomphe de l'Alchimie..... 1
Sancho pança p. separee..... 1	Le retour du Prince..... 8	De Moliere..... 1	Les Regrets..... 1	Les Regrets..... 1	Le triomphe de l'Alchimie..... 1
Le Duc de la Roche..... 1	Le retour du Prince..... 9	De Moliere..... 1	Les Regrets..... 1	Les Regrets..... 1	Le triomphe de l'Alchimie..... 1
Amour d'Amour..... 1	Le Pileux..... 10	De Moliere..... 1	Les Regrets..... 1	Les Regrets..... 1	Le triomphe de l'Alchimie..... 1
Blaise & l'Alchimie..... 1	Les Fugues..... 11	De Moliere..... 1	Les Regrets..... 1	Les Regrets..... 1	Le triomphe de l'Alchimie..... 1
Le Cadi d'Alchimie..... 1	Alphonse..... 12	De Moliere..... 1	Les Regrets..... 1	Les Regrets..... 1	Le triomphe de l'Alchimie..... 1
Les Amours d'Alchimie..... 1	Les Fugues..... 13	De Moliere..... 1	Les Regrets..... 1	Les Regrets..... 1	Le triomphe de l'Alchimie..... 1
Panette et Lucie p. separee..... 1	La pitié d'Alchimie..... 14	De Moliere..... 1	Les Regrets..... 1	Les Regrets..... 1	Le triomphe de l'Alchimie..... 1
Amour et Lucie p. separee..... 1	La pitié d'Alchimie..... 15	De Moliere..... 1	Les Regrets..... 1	Les Regrets..... 1	Le triomphe de l'Alchimie..... 1
Le Duc de la Roche..... 1	Le tem de l'Alchimie..... 16	De Moliere..... 1	Les Regrets..... 1	Les Regrets..... 1	Le triomphe de l'Alchimie..... 1
Le Duc de la Roche..... 1	Amour d'Alchimie..... 17	De Moliere..... 1	Les Regrets..... 1	Les Regrets..... 1	Le triomphe de l'Alchimie..... 1
Navette à la Cour..... 1	L'Alchimie..... 18	De Moliere..... 1	Les Regrets..... 1	Les Regrets..... 1	Le triomphe de l'Alchimie..... 1
Le Bohemien..... 1	Le tem de l'Alchimie..... 19	De Moliere..... 1	Les Regrets..... 1	Les Regrets..... 1	Le triomphe de l'Alchimie..... 1
La Sorciere..... 1	L'Alchimie..... 20	De Moliere..... 1	Les Regrets..... 1	Les Regrets..... 1	Le triomphe de l'Alchimie..... 1
Le Maître de musique..... 1	Le Maître..... 21	De Moliere..... 1	Les Regrets..... 1	Les Regrets..... 1	Le triomphe de l'Alchimie..... 1
La Fille au garde..... 1	Le Maître..... 22	De Moliere..... 1	Les Regrets..... 1	Les Regrets..... 1	Le triomphe de l'Alchimie..... 1
Le Choucroute..... 1	Le Maître..... 23	De Moliere..... 1	Les Regrets..... 1	Les Regrets..... 1	Le triomphe de l'Alchimie..... 1
Berthe et la Fille..... 1	Le Maître..... 24	De Moliere..... 1	Les Regrets..... 1	Les Regrets..... 1	Le triomphe de l'Alchimie..... 1
Le Maître d'Amour..... 1	Le Maître..... 25	De Moliere..... 1	Les Regrets..... 1	Les Regrets..... 1	Le triomphe de l'Alchimie..... 1
Alphonse du genre..... 1	Le Maître..... 26	De Moliere..... 1	Les Regrets..... 1	Les Regrets..... 1	Le triomphe de l'Alchimie..... 1
Le Maître d'Amour..... 1	Le Maître..... 27	De Moliere..... 1	Les Regrets..... 1	Les Regrets..... 1	Le triomphe de l'Alchimie..... 1
Erreurs partielles..... 1	Le Maître..... 28	De Moliere..... 1	Les Regrets..... 1	Les Regrets..... 1	Le triomphe de l'Alchimie..... 1
Le Gey d'Alchimie..... 1	Le Maître..... 29	De Moliere..... 1	Les Regrets..... 1	Les Regrets..... 1	Le triomphe de l'Alchimie..... 1
Le Duc de la Roche..... 1	Le Maître..... 30	De Moliere..... 1	Les Regrets..... 1	Les Regrets..... 1	Le triomphe de l'Alchimie..... 1
Le Duc de la Roche..... 1	Le Maître..... 31	De Moliere..... 1	Les Regrets..... 1	Les Regrets..... 1	Le triomphe de l'Alchimie..... 1
Le Duc de la Roche..... 1	Le Maître..... 32	De Moliere..... 1	Les Regrets..... 1	Les Regrets..... 1	Le triomphe de l'Alchimie..... 1
Le Duc de la Roche..... 1	Le Maître..... 33	De Moliere..... 1	Les Regrets..... 1	Les Regrets..... 1	Le triomphe de l'Alchimie..... 1
Le Duc de la Roche..... 1	Le Maître..... 34	De Moliere..... 1	Les Regrets..... 1	Les Regrets..... 1	Le triomphe de l'Alchimie..... 1
Le Duc de la Roche..... 1	Le Maître..... 35	De Moliere..... 1	Les Regrets..... 1	Les Regrets..... 1	Le triomphe de l'Alchimie..... 1
Le Duc de la Roche..... 1	Le Maître..... 36	De Moliere..... 1	Les Regrets..... 1	Les Regrets..... 1	Le triomphe de l'Alchimie..... 1
Le Duc de la Roche..... 1	Le Maître..... 37	De Moliere..... 1	Les Regrets..... 1	Les Regrets..... 1	Le triomphe de l'Alchimie..... 1
Le Duc de la Roche..... 1	Le Maître..... 38	De Moliere..... 1	Les Regrets..... 1	Les Regrets..... 1	Le triomphe de l'Alchimie..... 1
Le Duc de la Roche..... 1	Le Maître..... 39	De Moliere..... 1	Les Regrets..... 1	Les Regrets..... 1	Le triomphe de l'Alchimie..... 1
Le Duc de la Roche..... 1	Le Maître..... 40	De Moliere..... 1	Les Regrets..... 1	Les Regrets..... 1	Le triomphe de l'Alchimie..... 1
Le Duc de la Roche..... 1	Le Maître..... 41	De Moliere..... 1	Les Regrets..... 1	Les Regrets..... 1	Le triomphe de l'Alchimie..... 1
Le Duc de la Roche..... 1	Le Maître..... 42	De Moliere..... 1	Les Regrets..... 1	Les Regrets..... 1	Le triomphe de l'Alchimie..... 1
Le Duc de la Roche..... 1	Le Maître..... 43	De Moliere..... 1	Les Regrets..... 1	Les Regrets..... 1	Le triomphe de l'Alchimie..... 1
Le Duc de la Roche..... 1	Le Maître..... 44	De Moliere..... 1	Les Regrets..... 1	Les Regrets..... 1	Le triomphe de l'Alchimie..... 1
Le Duc de la Roche..... 1	Le Maître..... 45	De Moliere..... 1	Les Regrets..... 1	Les Regrets..... 1	Le triomphe de l'Alchimie..... 1
Le Duc de la Roche..... 1	Le Maître..... 46	De Moliere..... 1	Les Regrets..... 1	Les Regrets..... 1	Le triomphe de l'Alchimie..... 1
Le Duc de la Roche..... 1	Le Maître..... 47	De Moliere..... 1	Les Regrets..... 1	Les Regrets..... 1	Le triomphe de l'Alchimie..... 1</

M^{rs} le Libraire de Province et autres personnes qui font le commerce de Musique, peuvent s'adresser à M. De La Harpe, dioc. : il envoie dans tout le Royaume et dans le Pays étranger soit aux Marchands, soit aux Particuliers. Sa Demeure est à Paris, rue du Roule à la Croix d'or.

Il paroit chez lui un Journal de musique composé d'une Feuille par semaine avec accompagnement d'un bonnet de 12 p^{tes} d'air et d'un pour la Province par France.

Il parait chez lui un Journal de musique composé d'une Feuille par semaine avec accompagnement libronnement art de 12^{fr} par An et 18^{fr} pour la Province par franc

CATALOGUE N^o II.

De Musique INSTRUMENTALE appartenant à ALDE LA CHEVARDIERE rue du Roule à la Croix d'Or

Sonates à Violon seul	Duo p ^r Flutes	Symphonie périodiq	Symphonie en Cœur	Quatuors	Concerto de Clavecin
1. L'opéra 1 ^{er}	1. Toccata 1 ^{er}	1. Toccata obse R 1 ^{er}	1. H. Oboes de gère a 6	1. Filtz 1 ^{er}	1. Rognant 4 ^{er} conc.
2. Rognant 3 ^{er}	2. Toccata 2 ^{er}	2. Filtz obse R 2 ^{er}	2. Standa 7 ^{er} obse 10	2. Rognant 3 ^{er}	2. Rognant 4 ^{er}
3. Rognant 4 ^{er}	3. Toccata 3 ^{er}	3. Filtz obse R 3 ^{er}	3. Standa 8 ^{er} obse 10	3. Rognant 4 ^{er}	3. Rognant 5 ^{er}
4. Standa 6 ^{er}	4. De L'opéra 1 ^{er}	4. Filtz obse R 4 ^{er}	4. Standa 9 ^{er} obse 10	4. Toccata 1 ^{er}	4. Standa 1 ^{er}
5. De L'opéra 2 ^{er}	5. Standa 1 ^{er}	5. Standa 10 ^{er} obse R 5 ^{er}	5. Toccata 1 ^{er}	5. Toccata 2 ^{er}	5. Standa 2 ^{er}
6. Standa 2 ^{er}	6. Standa 2 ^{er}	6. Filtz obse R 6 ^{er}	6. Toccata 2 ^{er}	6. Toccata 3 ^{er}	6. Standa 3 ^{er}
7. Standa 3 ^{er}	7. Standa 3 ^{er}	7. Filtz obse R 7 ^{er}	7. Toccata 3 ^{er}	7. Toccata 4 ^{er}	7. Standa 4 ^{er}
8. Standa 4 ^{er}	8. Standa 4 ^{er}	8. Filtz obse R 8 ^{er}	8. Toccata 4 ^{er}	8. Toccata 5 ^{er}	8. Standa 5 ^{er}
9. Standa 5 ^{er}	9. Standa 5 ^{er}	9. Filtz obse R 9 ^{er}	9. Toccata 5 ^{er}	9. Toccata 6 ^{er}	9. Standa 6 ^{er}
10. Standa 6 ^{er}	10. Standa 6 ^{er}	10. Filtz obse R 10 ^{er}	10. Toccata 6 ^{er}	10. Toccata 7 ^{er}	10. Standa 7 ^{er}
11. Standa 7 ^{er}	11. Standa 7 ^{er}	11. Filtz obse R 11 ^{er}	11. Toccata 7 ^{er}	11. Toccata 8 ^{er}	11. Standa 8 ^{er}
12. Standa 8 ^{er}	12. Standa 8 ^{er}	12. Filtz obse R 12 ^{er}	12. Toccata 8 ^{er}	12. Toccata 9 ^{er}	12. Standa 9 ^{er}
13. Standa 9 ^{er}	13. Standa 9 ^{er}	13. Filtz obse R 13 ^{er}	13. Toccata 9 ^{er}	13. Toccata 10 ^{er}	13. Standa 10 ^{er}
14. Standa 10 ^{er}	14. Standa 10 ^{er}	14. Filtz obse R 14 ^{er}	14. Toccata 10 ^{er}	14. Toccata 11 ^{er}	14. Standa 11 ^{er}
15. Standa 11 ^{er}	15. Standa 11 ^{er}	15. Filtz obse R 15 ^{er}	15. Toccata 11 ^{er}	15. Toccata 12 ^{er}	15. Standa 12 ^{er}
16. Standa 12 ^{er}	16. Standa 12 ^{er}	16. Filtz obse R 16 ^{er}	16. Toccata 12 ^{er}	16. Toccata 13 ^{er}	16. Standa 13 ^{er}
17. Standa 13 ^{er}	17. Standa 13 ^{er}	17. Filtz obse R 17 ^{er}	17. Toccata 13 ^{er}	17. Toccata 14 ^{er}	17. Standa 14 ^{er}
18. Standa 14 ^{er}	18. Standa 14 ^{er}	18. Filtz obse R 18 ^{er}	18. Toccata 14 ^{er}	18. Toccata 15 ^{er}	18. Standa 15 ^{er}
19. Standa 15 ^{er}	19. Standa 15 ^{er}	19. Filtz obse R 19 ^{er}	19. Toccata 15 ^{er}	19. Toccata 16 ^{er}	19. Standa 16 ^{er}
20. Standa 16 ^{er}	20. Standa 16 ^{er}	20. Filtz obse R 20 ^{er}	20. Toccata 16 ^{er}	20. Toccata 17 ^{er}	20. Standa 17 ^{er}
21. Standa 17 ^{er}	21. Standa 17 ^{er}	21. Filtz obse R 21 ^{er}	21. Toccata 17 ^{er}	21. Toccata 18 ^{er}	21. Standa 18 ^{er}
22. Standa 18 ^{er}	22. Standa 18 ^{er}	22. Filtz obse R 22 ^{er}	22. Toccata 18 ^{er}	22. Toccata 19 ^{er}	22. Standa 19 ^{er}
23. Standa 19 ^{er}	23. Standa 19 ^{er}	23. Filtz obse R 23 ^{er}	23. Toccata 19 ^{er}	23. Toccata 20 ^{er}	23. Standa 20 ^{er}
24. Standa 20 ^{er}	24. Standa 20 ^{er}	24. Filtz obse R 24 ^{er}	24. Toccata 20 ^{er}	24. Toccata 21 ^{er}	24. Standa 21 ^{er}
25. Standa 21 ^{er}	25. Standa 21 ^{er}	25. Filtz obse R 25 ^{er}	25. Toccata 21 ^{er}	25. Toccata 22 ^{er}	25. Standa 22 ^{er}
26. Standa 22 ^{er}	26. Standa 22 ^{er}	26. Filtz obse R 26 ^{er}	26. Toccata 22 ^{er}	26. Toccata 23 ^{er}	26. Standa 23 ^{er}
27. Standa 23 ^{er}	27. Standa 23 ^{er}	27. Filtz obse R 27 ^{er}	27. Toccata 23 ^{er}	27. Toccata 24 ^{er}	27. Standa 24 ^{er}
28. Standa 24 ^{er}	28. Standa 24 ^{er}	28. Filtz obse R 28 ^{er}	28. Toccata 24 ^{er}	28. Toccata 25 ^{er}	28. Standa 25 ^{er}
29. Standa 25 ^{er}	29. Standa 25 ^{er}	29. Filtz obse R 29 ^{er}	29. Toccata 25 ^{er}	29. Toccata 26 ^{er}	29. Standa 26 ^{er}
30. Standa 26 ^{er}	30. Standa 26 ^{er}	30. Filtz obse R 30 ^{er}	30. Toccata 26 ^{er}	30. Toccata 27 ^{er}	30. Standa 27 ^{er}
31. Standa 27 ^{er}	31. Standa 27 ^{er}	31. Filtz obse R 31 ^{er}	31. Toccata 27 ^{er}	31. Toccata 28 ^{er}	31. Standa 28 ^{er}
32. Standa 28 ^{er}	32. Standa 28 ^{er}	32. Filtz obse R 32 ^{er}	32. Toccata 28 ^{er}	32. Toccata 29 ^{er}	32. Standa 29 ^{er}
33. Standa 29 ^{er}	33. Standa 29 ^{er}	33. Filtz obse R 33 ^{er}	33. Toccata 29 ^{er}	33. Toccata 30 ^{er}	33. Standa 30 ^{er}
34. Standa 30 ^{er}	34. Standa 30 ^{er}	34. Filtz obse R 34 ^{er}	34. Toccata 30 ^{er}	34. Toccata 31 ^{er}	34. Standa 31 ^{er}
35. Standa 31 ^{er}	35. Standa 31 ^{er}	35. Filtz obse R 35 ^{er}	35. Toccata 31 ^{er}	35. Toccata 32 ^{er}	35. Standa 32 ^{er}
36. Standa 32 ^{er}	36. Standa 32 ^{er}	36. Filtz obse R 36 ^{er}	36. Toccata 32 ^{er}	36. Toccata 33 ^{er}	36. Standa 33 ^{er}
37. Standa 33 ^{er}	37. Standa 33 ^{er}	37. Filtz obse R 37 ^{er}	37. Toccata 33 ^{er}	37. Toccata 34 ^{er}	37. Standa 34 ^{er}
38. Standa 34 ^{er}	38. Standa 34 ^{er}	38. Filtz obse R 38 ^{er}	38. Toccata 34 ^{er}	38. Toccata 35 ^{er}	38. Standa 35 ^{er}
39. Standa 35 ^{er}	39. Standa 35 ^{er}	39. Filtz obse R 39 ^{er}	39. Toccata 35 ^{er}	39. Toccata 36 ^{er}	39. Standa 36 ^{er}
40. Standa 36 ^{er}	40. Standa 36 ^{er}	40. Filtz obse R 40 ^{er}	40. Toccata 36 ^{er}	40. Toccata 37 ^{er}	40. Standa 37 ^{er}
41. Standa 37 ^{er}	41. Standa 37 ^{er}	41. Filtz obse R 41 ^{er}	41. Toccata 37 ^{er}	41. Toccata 38 ^{er}	41. Standa 38 ^{er}
42. Standa 38 ^{er}	42. Standa 38 ^{er}	42. Filtz obse R 42 ^{er}	42. Toccata 38 ^{er}	42. Toccata 39 ^{er}	42. Standa 39 ^{er}
43. Standa 39 ^{er}	43. Standa 39 ^{er}	43. Filtz obse R 43 ^{er}	43. Toccata 39 ^{er}	43. Toccata 40 ^{er}	43. Standa 40 ^{er}
44. Standa 40 ^{er}	44. Standa 40 ^{er}	44. Filtz obse R 44 ^{er}	44. Toccata 40 ^{er}	44. Toccata 41 ^{er}	44. Standa 41 ^{er}
45. Standa 41 ^{er}	45. Standa 41 ^{er}	45. Filtz obse R 45 ^{er}	45. Toccata 41 ^{er}	45. Toccata 42 ^{er}	45. Standa 42 ^{er}
46. Standa 42 ^{er}	46. Standa 42 ^{er}	46. Filtz obse R 46 ^{er}	46. Toccata 42 ^{er}	46. Toccata 43 ^{er}	46. Standa 43 ^{er}
47. Standa 43 ^{er}	47. Standa 43 ^{er}	47. Filtz obse R 47 ^{er}	47. Toccata 43 ^{er}	47. Toccata 44 ^{er}	47. Standa 44 ^{er}
48. Standa 44 ^{er}	48. Standa 44 ^{er}	48. Filtz obse R 48 ^{er}	48. Toccata 44 ^{er}	48. Toccata 45 ^{er}	48. Standa 45 ^{er}
49. Standa 45 ^{er}	49. Standa 45 ^{er}	49. Filtz obse R 49 ^{er}	49. Toccata 45 ^{er}	49. Toccata 46 ^{er}	49. Standa 46 ^{er}
50. Standa 46 ^{er}	50. Standa 46 ^{er}	50. Filtz obse R 50 ^{er}	50. Toccata 46 ^{er}	50. Toccata 47 ^{er}	50. Standa 47 ^{er}
51. Standa 47 ^{er}	51. Standa 47 ^{er}	51. Filtz obse R 51 ^{er}	51. Toccata 47 ^{er}	51. Toccata 48 ^{er}	51. Standa 48 ^{er}
52. Standa 48 ^{er}	52. Standa 48 ^{er}	52. Filtz obse R 52 ^{er}	52. Toccata 48 ^{er}	52. Toccata 49 ^{er}	52. Standa 49 ^{er}
53. Standa 49 ^{er}	53. Standa 49 ^{er}	53. Filtz obse R 53 ^{er}	53. Toccata 49 ^{er}	53. Toccata 50 ^{er}	53. Standa 50 ^{er}
54. Standa 50 ^{er}	54. Standa 50 ^{er}	54. Filtz obse R 54 ^{er}	54. Toccata 50 ^{er}	54. Toccata 51 ^{er}	54. Standa 51 ^{er}
55. Standa 51 ^{er}	55. Standa 51 ^{er}	55. Filtz obse R 55 ^{er}	55. Toccata 51 ^{er}	55. Toccata 52 ^{er}	55. Standa 52 ^{er}
56. Standa 52 ^{er}	56. Standa 52 ^{er}	56. Filtz obse R 56 ^{er}	56. Toccata 52 ^{er}	56. Toccata 53 ^{er}	56. Standa 53 ^{er}
57. Standa 53 ^{er}	57. Standa 53 ^{er}	57. Filtz obse R 57 ^{er}	57. Toccata 53 ^{er}	57. Toccata 54 ^{er}	57. Standa 54 ^{er}
58. Standa 54 ^{er}	58. Standa 54 ^{er}	58. Filtz obse R 58 ^{er}	58. Toccata 54 ^{er}	58. Toccata 55 ^{er}	58. Standa 55 ^{er}
59. Standa 55 ^{er}	59. Standa 55 ^{er}	59. Filtz obse R 59 ^{er}	59. Toccata 55 ^{er}	59. Toccata 56 ^{er}	59. Standa 56 ^{er}
60. Standa 56 ^{er}	60. Standa 56 ^{er}	60. Filtz obse R 60 ^{er}	60. Toccata 56 ^{er}	60. Toccata 57 ^{er}	60. Standa 57 ^{er}
61. Standa 57 ^{er}	61. Standa 57 ^{er}	61. Filtz obse R 61 ^{er}	61. Toccata 57 ^{er}	61. Toccata 58 ^{er}	61. Standa 58 ^{er}
62. Standa 58 ^{er}	62. Standa 58 ^{er}	62. Filtz obse R 62 ^{er}	62. Toccata 58 ^{er}	62. Toccata 59 ^{er}	62. Standa 59 ^{er}
63. Standa 59 ^{er}	63. Standa 59 ^{er}	63. Filtz obse R 63 ^{er}	63. Toccata 59 ^{er}	63. Toccata 60 ^{er}	63. Standa 60 ^{er}
64. Standa 60 ^{er}	64. Standa 60 ^{er}	64. Filtz obse R 64 ^{er}	64. Toccata 60 ^{er}	64. Toccata 61 ^{er}	64. Standa 61 ^{er}
65. Standa 61 ^{er}	65. Standa 61 ^{er}	65. Filtz obse R 65 ^{er}	65. Toccata 61 ^{er}	65. Toccata 62 ^{er}	65. Standa 62 ^{er}
66. Standa 62 ^{er}	66. Standa 62 ^{er}	66. Filtz obse R 66 ^{er}	66. Toccata 62 ^{er}	66. Toccata 63 ^{er}	66. Standa 63 ^{er}
67. Standa 63 ^{er}	67. Standa 63 ^{er}	67. Filtz obse R 67 ^{er}	67. Toccata 63 ^{er}	67. Toccata 64 ^{er}	67. Standa 64 ^{er}
68. Standa 64 ^{er}	68. Standa 64 ^{er}	68. Filtz obse R 68 ^{er}	68. Toccata 64 ^{er}	68. Toccata 65 ^{er}	68. Standa 65 ^{er}
69. Standa 65 ^{er}	69. Standa 65 ^{er}	69. Filtz obse R 69 ^{er}	69. Toccata 65 ^{er}	69. Toccata 66 ^{er}	69. Standa 66 ^{er}
70. Standa 66 ^{er}	70. Standa 66 ^{er}	70. Filtz obse R 70 ^{er}	70. Toccata 66 ^{er}	70. Toccata 67 ^{er}	70. Standa 67 ^{er}
71. Standa 67 ^{er}	71. Standa 67 ^{er}	71. Filtz obse R 71 ^{er}	71. Toccata 67 ^{er}	71. Toccata 68 ^{er}	71. Standa 68 ^{er}
72. Standa 68 ^{er}	72. Standa 68 ^{er}	72. Filtz obse R 72 ^{er}	72. Toccata 68 ^{er}	72. Toccata 69 ^{er}	72. Standa 69 ^{er}
73. Standa 69 ^{er}	73. Standa 69 ^{er}	73. Filtz obse R 73 ^{er}	73. Toccata 69 ^{er}	73. Toccata 70 ^{er}	73. Standa 70 ^{er}
74. Standa 70 ^{er}	74. Standa 70 ^{er}	74. Filtz obse R 74 ^{er}	74. Toccata 70 ^{er}	74. Toccata 71 ^{er}	74. Standa 71 ^{er}
75. Standa 71 ^{er}	75. Standa 71 ^{er}	75. Filtz obse R 75 ^{er}	75. Toccata 71 ^{er}	75. Toccata 72 ^{er}	75. Standa 72 ^{er}
76. Standa 72 ^{er}	76. Standa 72 ^{er}	76. Filtz obse R 76 ^{er}	76. Toccata 72 ^{er}	76. Toccata 73 ^{er}	76. Standa 73 ^{er}
77. Standa 73 ^{er}	77. Standa 73 ^{er}	77. Filtz obse R 77 ^{er}	77. Toccata 73 ^{er}	77. Toccata 74 ^{er}	77. Standa 74 ^{er}
78. Standa 74 ^{er}	78. Standa 74 ^{er}	78. Filtz obse R 78 ^{er}	78. Toccata 74 ^{er}	78. Toccata 75 ^{er}	78. Standa 75 ^{er}
79. Standa 75 ^{er}	79. Standa 75 ^{er}	79. Filtz obse R 79 ^{er}	79. Toccata 75 ^{er}	79. Toccata 76 ^{er}	79. Standa 76 ^{er}
80. Standa 76 ^{er}	80. Standa 76 ^{er}	80. Filtz obse R 80 ^{er}	80. Toccata 76 ^{er}	80. Toccata 77 ^{er}	80. Standa 77 ^{er}
81. Standa 77 ^{er}	81. Standa 77 ^{er}	81. Filtz obse R 81 ^{er}	81. Toccata 77 ^{er}	81. Toccata 78 ^{er}	81. Standa 78 ^{er}
82. Standa 78 ^{er}	82. Standa 78 ^{er}	82. Filtz obse R 82 ^{er}	82. Toccata 78 ^{er}	82. Toccata 79 ^{er}	82. Standa 79 ^{er}
83. Standa 79 ^{er}	83. Standa 79 ^{er}	83. Filtz obse R 83 ^{er}	83. Toccata 79 ^{er}	83. Toccata 80 ^{er}	83. Standa 80 ^{er}
84. Standa 80 ^{er}	84. Standa 80 ^{er}	84. Filtz obse R 84 ^{er}	84. Toccata 80 ^{er}	84. Toccata 81 ^{er}	84. Standa 81 ^{er}
85. Standa 81 ^{er}	85. Standa 81 ^{er}	85. Filtz obse R 85 ^{er}	85. Toccata 81 ^{er}	85. Toccata 82 ^{er}	85. Standa 82 ^{er}
86. Standa 82 ^{er}	86. Standa 82 ^{er}	86. Filtz obse R 86 ^{er}	86. Toccata 82 ^{er}	86. Toccata 83 ^{er}	86. Standa 83 ^{er}
87. Standa 83 ^{er}	87. Standa 83 ^{er}	87. Filtz obse R 87 ^{er}	87. Toccata 83 ^{er}	87. Toccata 84 ^{er}	87. Standa 84 ^{er}
88. Standa 84 ^{er}	88. Standa 84 ^{er}	88. Filtz obse R 88 ^{er}	88. Toccata 84 ^{er}	88. Toccata 85 ^{er}	88. Standa 85 ^{er}
89. Standa 85 ^{er}	89. Standa 85 ^{er}	89. Filtz obse R 89 ^{er}	89. Toccata 85 ^{er}	89. Toccata 86 ^{er}	89. Standa 86 ^{er}
90. Standa 86 ^{er}	90. Standa 86 ^{er}	90. Filtz obse R 90 ^{er}	90. Toccata 86 ^{er}	90. Toccata 87 ^{er}	90. Standa 87 ^{er}
91. Standa 87 ^{er}	91. Standa 87 ^{er}	91. Filtz obse R 91 ^{er}	91. Toccata 87 ^{er}	91. Toccata 88 ^{er}	91. Standa 88 ^{er}
92. Standa 88 ^{er}	92. Standa 88 ^{er}	92. Filtz obse R 92 ^{er}	92. Toccata 88 ^{er}	92. Toccata 89 ^{er}	92. Standa 89 ^{er}
93. Standa 89 ^{er}	93. Standa 89 ^{er}	93. Filtz obse R 93 ^{er}	93. Toccata 89 ^{er}	93. Toccata 90 ^{er}	93. Standa 90 ^{er}
94. Standa 90 ^{er}	94. Standa 90 ^{er}	94. Filtz obse R 94 ^{er}	94. Toccata 90 ^{er}	94. Toccata 91 ^{er}	94. Standa 91 ^{er}
95. Standa 91 ^{er}	95. Standa 91 ^{er}	95. Filtz obse R 95 ^{er}	95. Toccata 91 ^{er}	95. Toccata 92 ^{er}	95. Standa 92 ^{er}
96. Standa 92 ^{er}	96. Standa 92 ^{er}	96. Filtz obse R 96 ^{er}	96. Toccata 92 ^{er}	96. Toccata 93 ^{er}	96. Standa 93 ^{er}
97. Standa 93 ^{er}	97. Standa 93 ^{er}	97. Filtz obse R 97 ^{er}	97. Toccata 93 ^{er}	97. Toccata 94 ^{er}	97. Standa 94 ^{er}
98. Standa 94 ^{er}					